

Precilia Nguyen

Yankee Dawg You Die Worksheet

1. Describe the *stasis* in the play: where, when, who, what, etc. in a paragraph.

The play takes place in California, specifically Hollywood Hills, around the late 1980s to 1990s. Vincent and Bradley meet each other for the first time at a Hollywood party. Vincent is a veteran stage actor who is accused by Bradley for pushing Asian-Americans back by accepting all kinds of stereotypical roles. Vincent calls Bradley ungrateful for without people like Vincent paving the way, Asian-Americans would have no place on the big screens at all. The entire play continues on with different interactions between Vincent and Bradley and the timeline of “oriental” actors in Hollywood.

2. What is the *intrusion*?

The intrusion is when Bradley accepted a stereotypical role for a sci-fi movie at the end of the play, accepting Vincent’s way of thinking and saying it will help pave the way for other Asian-Americans.

3. What is the *unique factor*?

Bradley and Vincent are auditioning for father and son roles.

4. What is the *dramatic question* that should be answered by the end of the play?

Will Asian-Americans ever break out of their typecast?

5. Provide an illustration of the *two kinds of exposition* that the play has in it.

Only Vincent knows he is a gay man in a relationship.

The audience knows that Asian-Americans since then have not gotten many prime roles on television or movies.

6. Identify the most *theatrical moment* in the play and of what importance it seems to be.

Personally, I think one of the most theatrical moment is when Bradley realizes Vincent is a “Chinese Steppin Fetchit” and accuses him of it while they’re singing a song together in a waiting room. Reading it felt like a whirlwind of emotions and energy going on with Vincent gleefully telling Bradley to sing “Solly Cholly” higher and higher and Bradley doing so until it hits him how stereotypical the lyrics and actions become further into the song. It’s important because it changes how Bradley views Vincent from then on and makes them talk about the

pathway of oriental actors.

7. List some of the *themes* of the play.

Racism, typecasting, homophobia, old generation vs new generation

8. What do the principal characters *want* and what are some *obstacles* that stand in the way of them getting what they want?

Vincent and Bradley both want recognition for being superb actors and not be typecasted in the Ying Yang villain-type roles or broken English waiters, etc., but their race stands in the way, because mainstream media and directors only see them for Ching Chong fellows and not for the multifaceted characters that they are.

9. Describe some possible *images* in the play and how does the *title* help us understand the play.

A rock is a good image, because Bradley said he tripped on acid once and became a rock, and then later on the play accepted a role to be half-rock and half-human. I think the rock shows his perseverance in his craft despite the limited roles given to him. Another image would be the stars that Vincent loves to point out, especially the North Star. The North Star to them though, might have a bit of a sadder meaning, because they always know where they are which is in the little bubble of typecasts. However, by knowing where they are, they can also lead themselves to a different path.

10. Briefly define the *family relationships* that are examined in the play.

Bradley looks up to Vincent as a mentor and is severely disappointed in him when he finds out Vincent is a "Chinese Steppin Fetchit." Vincent wants to show Bradley that he had no choice and that he did try his best. Vincent also talks about his former dance partner-in-crime and how they used to be married.



